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DECORATION & FURNITURE

RECENT CHURCH DECORATION.



REMARKABLE example of the resources of the Associated Artists is the lately executed decoration of the Church of the Divine Paternity, on Fifth Avenue in this city, of which the late Dr. Chapin was so long the pastor. The church interior is of a commonplace Gothic order, offering little opportunity to the artist ; but it has been entirely transformed, and the decoration is as novel as the artistic effect is satisfactory to the congregation in possession of it.

The first sensation on entering the church is of a peculiar and delicate bloom on the wall in the rear of the pulpit, through which sparkle points of light. The effect is unique in decoration and piques curiosity, aside from the charm of the color. On closer observation there appears the figure of an angel, the centre of light and color. This is Uriel, one of the seven archangels and the messenger of heaven. His feet are firmly planted on the clouds, gathered, according to mediæval precedent, into two wheels beneath his feet. His short tunic melts into the cloud forms which indicate two of the six wings of an archangel. In his hands he holds scrolls, which with many bends float out into the ether, and these have appropriate texts in gold. The short yellow hair melts into the halo about his head. This is defined by a circlet of glass gems which meet on the breast in a large jewel. Above the head the color of the halo is continued in a flame-like decoration, which suggests two wings meeting and losing themselves in the blue of the decoration which deepens toward the outer edge of the panel. From the shoulders spring the two lateral wings, which are fully worked out and which extend, deepening in tint, across a gold band which passes athwart the decoration and behind the shoulders of the figure. Defining the edge of the panel are discs or eyes symbolizing the meaning of the name Uriel, "God's light." The figure is very happily conceived. The lithe-limbed messenger of heaven is presented with a joyful, exultant aspect which answers to most people's idea of the proper angelic expression. The form is finely drawn and solidly painted, standing out boldly from the background. The panel itself is an inlay of glass, metal, and plaster, which produces a beautiful shifting color that can scarcely be fixed in the vocabulary of tints. The relation of this delicate blue-green to the deep salmon of the walls does not establish itself, though the walls taken separately are very agreeable. Below the spring of the arches there is a decorative band intermingled with much silver which is very effective. The arches and roof are covered over with a stencilled design in small blue mosaics, which is all worthy of praise. In the vault this is studded with

glass discs which sparkle like silver, and which are gradually lost in the decoration.

Another notable feature of the decoration is the gallery hangings. These are oblong panels of gold tapestry cloth framed in olive plush and broken by small mosaics in colored plush. On the field are texts and favorite sentences of the late Dr. Chapin in wine-colored plush appliqué and introduced with ornamental forms and foliage. The two long hangings of the choir have the score of "Old Hundred." These hangings, made under the superintendence of Mrs. Wheeler, as the other decoration fell under Mr. Louis C. Tiffany's care, are among the interesting things lately executed here in embroidery.

On the left of the pulpit a bronze tablet to the memory of Dr. Chapin has been inserted. On this is a medallion portrait modelled by St. Gaudens. As a portrait the work is excellent ; as a work of art it has that distinct charm which St. Gaudens gives to his work, and which lies in the honest expression of individuality, without any lack of dignity or even ideality.

cess. An exhibition of tapestry painting after the manner of their well-known china painting exhibitions, will take place in London, under the auspices of Messrs. Howell & James, in Regent Street, from the first of December until the end of January, when prizes consisting of gold and silver badges, and in some cases money, will be given for the best work.

Messrs. Howell & James hope that some of our readers will compete for these prizes. Some of them probably are familiar with the work ; but little, if anything, has been done yet in this country to introduce it ; and as specially prepared materials are necessary, which do not seem to be known to our dealers in artists' materials, "tapestry painting" under present conditions is not likely to thrive on this side of the Atlantic.

A NEW and interesting method of wall treatment may be observed in some of the houses decorated by Duncan, Johnson & Fenton. This is the application of paint to the plaster, put on thick enough to give the

brush marks relief, the decoration being stencilled over this in gold. In addition to differences in design and color in the different examples, a third difference is secured in the manipulation of the brush which gives to the ground certain designs that are brought out by the reflections. In Mrs. Paran Stevens's house at Newport, for example, the short brush marks have a plaited effect which is seen in the olive ground underneath the stencilling. In the decorators' own rooms these take the form of recurrent waves. In the library of a house on Fifth Avenue, which is their latest work, the ground is a dark olive, somewhat cold in tint, with the brush marks making a basket pattern. Over this is stencilled a floriated pattern, the flower being oblong-shaped but as large as the sunflower. This is repeated on the ceiling, where the ground is gold and inclosed between traversing beams of mahogany dividing it into square panels. About this is a blue-green border, where the same design makes the decoration. The cove, which is inclosed between mahogany rails, is in gold and shows waving brush marks. Below is the frieze, whose design is festoons of drapery in blue and reversed cornucopias in color. The general effect of this decoration is decidedly striking.



LOUIS XV. TABLE AND LOUIS XVI. FOOTSTOOL.

FROM THE DOUBLE COLLECTION.

The slab is framed in a gilt moulding and is surrounded with a row of gas-jets set in curious thistle-like devices.

M. G. H.

A TAPESTRY PAINTING COMPETITION.

TAPESTRY painting, which is done with specially prepared liquid colors on a woven textile fabric, has become a favorite occupation with English amateurs. The work is intended to have the appearance of tapestry. There is an artistic objection to this, as there is to all imitations of the kind. Apart from this, it must be admitted that, at a comparatively small cost, some highly decorative work may be produced by the process ; and there is the great consideration for amateurs that "tapestry painting" is unattended by any serious drawback in the way of elaborate preparation, disagreeable pigments, or treacherous after-pro-

der, where the same design makes the decoration. The cove, which is inclosed between mahogany rails, is in gold and shows waving brush marks. Below is the frieze, whose design is festoons of drapery in blue and reversed cornucopias in color. The general effect of this decoration is decidedly striking.

THE frames of toilet looking-glasses are now painted. They have to be made to order, and are usually painted before being made up. A mirror-frame in china, mounted in dark-blue velvet on a toilet-table hung with blue velvet and lace, painted with a wreath of roses, entwined with blue ribbon, was seen recently. The two side-pieces were 16 inches long and 4 inches wide, and the top and bottom pieces were 8 inches long and 4 inches wide. The corners have to be filled in with wood or velvet. Sometimes only the corners are painted, and a monogram ornaments the top piece.